

Common 4 - 3 Cadences

for early 17th century theorbo continuo

1

1
a d a | *a b a* | *a b a* | *a b a*
b b a | *b b a* | *b b a* | *b b a*
a a a | *a a a* | *a a a* | *a a a*
d a | *d a* | *d a* | *d a*
a | *a* | *a* | *a*
 4 3 4 3 4

5

5
d d c | *d a* | *b d c* | *a d c* | *d*
a d c | *a* | *d d c* | *d* | *a*
a a | *a* | *a* | *a* | *a*
a a | *a* | *a* | *a* | *a*
a | *a* | *a* | *a* | *a*
 4 # b 4 # 7

9

9
a a a | *a c* | *a a a* | *a a a* | *a*
b a d | *c* | *c a d* | *d a d* | *c*
d d c | *d* | *d d c* | *d d c* | *d*
a a | *a* | *a a* | *a a* | *a*
a a | *a* | *a a* | *a a* | *a*
 4 # # # 4 # # //a

13

13
a a a | *a a* | *a a a* | *a a a* | *a*
a a b | *c* | *c a b* | *c a b* | *c*
b c | *a* | *a c b* | *a c b* | *a*
a c | *a* | *a c* | *a c* | *a*
a a | *a a* | *a a* | *a a* | *a*
 4 # # # 4 # # 6

17

a a a a c a a b c a a b c
 c c b c c c b c

4 # # # 4 # # //a

21

a b a a a d a b b c d
 d d d $/a$ $/a$ d $/a$

4 3 4 3 /a /a /a

25

b b a b b b a b b d
 d b d $/a$ b

4 3 4 3 /a

*There are an almost infinite number of ways to voice and finger these cadences.
 No two theorbo players play them the same way. These are just a few examples to help
 you begin the think about the various ways you might arrange them in different situations.*